



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ing little tug dragging along a big merchantman. F. S. Church was delightfully represented by his tall, comely "Student" in her scholar's cap and gown, with black swans by her side, and pink water-lilies to repeat the carnations of her face; and there were capital landscapes by Murphy, Ochtman, Coffin, Bruce Crane, Bolton Jones, and Frederick Kost, who—from a very few years ago imitating so cleverly his master, W. S. Macy, that one could hardly tell the work of one from the other—now has a decided style of his own, and a very good one, as was seen in his poetical "Moonrise." Charles Warren Stetson, an almost unknown man from Providence, surprised everybody by his weirdly original little canvas, "Out of Consecrated Ground," showing the hurried transportation of a bier by four cowed monks, who are seen by the dim light of the young moon and the ruddy glow of a torch held by another. Mr. Stetson's career will hereafter be watched with interest.

* *

THE recent death of Colonel Brasseur, one of the heroes of the Franco-Prussian war, is made the occasion, by the Paris Temps of January 24th, to refer to the splendid painting by De Neuville of the "Defence of Bourget," which is one of the best known canvases in the W. H. Vanderbilt collection. The writer says:

"It is the end of the battle that Neuville has sketched in his picture 'The Defence of Bourget.' Firing has ceased; the church is being emptied; a wounded officer comes out, carried on a litter; it is Lieutenant Grisey. To the right a disarmed commander is guarded closely; it is M. Brasseur, who offered, when the picture was painted, to pose for the artist. The latter presented his model with a photograph of the picture, which he had in his hands when he died."

* *

THE Union League Club's twenty-fifth anniversary was celebrated last month by unusual festivities, and at the incidental exhibition of paintings the best efforts were put forth by the new Art Committee, which consists of Messrs. Richard Butler (chairman), Edwin S. Chapin, George R. Sheldon, A. E. M. Purdy, and the artists Eastman Johnson, Thomas Hicks and R. W. Van Boskerck (secretary), each of whom was represented on the walls—the latter by "Late Afternoon at Wakefield, R. I.," a freely painted landscape in his best vein. There were also native canvases by Bierstadt, Boughton, Brown, F. E. Church, S. R. Gifford, Quartley and Wiggins; but it cannot be said that, as a whole, the American paintings made a notable display. Some of them perhaps could have been spared for the Lecture Hall to take the place there of Jean Paul Laurens's "Columbus before Isabella," which, as one of the most recent works of an artist of high reputation, and exhibited for the first time in this country, assuredly was worthy of a place in the principal gallery, where it could have been seen to advantage.

* *

It would be interesting if Mr. William E. Dodge Stokes, the owner of the picture, would send it some time, for exhibition, to the Metropolitan Museum of Art, so that one might compare it there with Brozik's immense canvas of the same subject. The Frenchman, I fancy, would easily bear off the honors. In place of the theatrical conception of the incident, and somewhat sprawling representation of it, by the clever pupil of Munkacsy, we have the scene studiously thought out and depicted with the scholarly reserve and technical resources of a master of historical painting. Columbus, naturally, is the central figure; but it is his broad back, expressive of determined courage, that is shown through his well-worn doublet, and it is the profile of his noble features that we see. He stands indomitably before the half listless, half irritated Queen, who, perhaps hearing his seemingly wild theories for the twentieth time—and, not unpardonably, being bored thereat—is nervously grasping the gilt ball of the arm of her throne, while the willowy curve of her slight figure emphasizes the gesture of impatience.

* *

JULES BRETON, who the month before was seen to such advantage in "The Colza-Gatherers," formerly in the Probasco collection, was represented by the statuesque single figure of a woman "Sifting Rapeseed" (owned by Mr. H. C. Fahnestock), which as nearly approaches a Millet in quality as anything I have seen by this excellent artist; "Le Gouter" (owned by Mr. James A. Garland), a group of peasants at lunch; and by "Le Soir," that masterpiece of Breton, in the collection of Mr. Albert Spencer. When Mr. Spencer's wonderful gallery of paintings shall come to the hammer—an event that is to occur before another issue of this magazine—it will be interesting to see what price will

be paid for this remarkable canvas. Sir Donald Smith—through Mr. Watson, who, it may be remembered, in acting for him on an "unlimited order," ran foul of another Montreal collector—paid \$45,000 for the "Communiantes" at the Mary J. Morgan sale. If this was the value of that by no means extraordinary painting, what should be paid for "Le Soir," with which, really, it cannot be compared? "Le Soir" has rarely been seen outside of Mr. Spencer's house; but it is known by photographs and engravings of it. In general effect it resembles "The Colza-Gatherers." There is a level field, the time is twilight, and the day's work is about done. In the foreground tired peasants are reclining, and above them, silhouetted against the rose-tinted sky, stands the figure of a tall, well-built woman, who is stretching out her arms in getting on her jacket. To the left of the picture, in the middle distance, are seen the bent figures of several workers who are not even yet ready to quit the field, although night is falling. The subject is simple enough, but there is a charm about the depicting of it impossible to describe. Never has the feeling for the warm, genial atmosphere of a summer evening been more truthfully conveyed. Gazing at the canvas, it seems impossible that you are not actually looking across the open field and waiting for the last rays of the setting sun. It is difficult to conceive of the sturdy figures of the peasants, as seen through the soft twilight haze, as those of mere laborers. You cannot think of them as such. Indeed, you do not think of them at all. They are simply incidental to the tender beauty of this sweet pastoral scene, from which you could not well imagine them disconnected. Happy the possessor of such a picture! As a well-known connoisseur is reported to have remarked the other day concerning a very fine Corot at the American Art Galleries, "If this is the only painting you can possess it is a collection in itself. If you have other paintings, then you may regard this as the crowning glory of your collection."

* *

AMONG other notable pictures were three exquisite landscapes by Cazin, lent respectively by Messrs. John Knoedler, George F. Baker and George I. Seney. The last-named gentleman also lent a charming little Diaz (uncatalogued)—a luminous moonlight scene, with a marvellously receding sky—very like a Rousseau at first glance; and "Sunday Morning," a choice little example of Carl Marr, whose interiors are above everything habitable, for they are always full of atmosphere, which those by American painters very rarely are. Three Rousseaus were contributed respectively by Messrs. Seney, H. T. Chapman and C. P. Huntington. Mr. Huntington also sent the large, florid landscape he bought at the Graves sale for \$10,000 for a "Corot." Some of the most important of the figure subjects were contributed by Mrs. M. A. Osborn, who sent Munkacsy's large studio interior, with the full-length portraits of himself and his wife; "A Cavalier," a characteristic Meissonier; Bouguereau's well-known "Aurora;" "The Fortune-Teller," by Diaz; "Removing Prisoners," by De Neuville; and "The Cavalry Charge," a very spirited Detaille, showing the attack upon a French provision train by a squadron of Prussian dragoons.

* *

By the sudden death of A. J. H. Way, the Baltimore painter, The Art Amateur loses one of its most valued writers on practical art subjects. Last year his carefully prepared articles in this magazine on fruit painting in oils gave pleasure and valuable instruction to thousands of students, and the supplemental chapters, treating of painting fish, game and other still-life subjects—the final one appeared only last month—have attracted even more attention. The following flattering notice of the artist appeared on February 9th in The Evening Post:

"Mr. Way was celebrated both in this country and in Europe as a painter of still-life, principally of fruit and game, and was considered the finest painter of grapes living, and for a cluster of black Hamburg grapes took one of the prizes at the Centennial in 1876. A picture of a large bunch of grapes by him was considered the finest thing of its kind ever exhibited in London. Mr. Way was born in Washington, and came to Baltimore when a boy. When a young man he travelled through Europe, studying in London, Paris, Florence and Rome under celebrated teachers. His pictures have been exhibited at a number of international expositions, and in the majority of cases took prize certificates. Mr. Way was a prominent member of the Charcoal Club, and made his travels the subject of a very interesting lecture before that organization."

A study of grapes, in colors, by Mr. Way, painted for The Art Amateur, was published last October. Another of cherries will be given as a supplement next month.

A VILLAINOUSLY bad copy in oils of Alfred Frederick's picture "The Passing of Arthur," with the signature, "Ganforth," boldly written in the bottom right-hand corner, is exposed for sale opposite Denning's.

* *

MR. ANTHONY COMSTOCK'S discomfiture in the Philadelphia courts will be appreciated by all fair-minded persons. It appears that the agent of the Society for the Suppression of Vice obtained, at the shop of F. Weber & Co., dealers in artists' supplies, through evasion of the truth—to put it mildly—photographs of nude female models, after he had been distinctly told by the salesman that they were imported and kept for sale solely for the use of artists. On obtaining copies of the photographs, he arrested the proprietors and the salesman. But the defendants were promptly discharged by the judge, with the approval of the prosecuting attorney, and Mr. Comstock received a rebuke from the court which he ought not soon to forget.

MONTEZUMA.

THE ESCOSURA COLLECTION.

THE exhibition of the curious collection of antiques made by the painter Escosura attracted more attention in New York than any other similar sale of the season. This was due in part to the friendships which the owner had formed while on a visit to this country some years ago. This, it is to be presumed, was also the reason why the collection was brought to New York for sale; but another reason may be that it would have made much less of a sensation at the Hotel Drouot than here, if, indeed, it would have made any sensation at all in Paris. For New York, where only rich amateurs fill studios with costly bric-à-brac, more or less antique and more or less authentic, but undoubtedly picturesque, the sale was a remarkable one. It included a vast variety of objects—arms and armor, tapestries and embroideries, ivories and bronzes, furniture and paintings, old gold and silver, books, costumes and musical instruments—all selected mainly for their artistic merit and their value as "properties" to a painter of interiors.

Mr. Escosura being a Spaniard, it was to be expected that his collection would be rich in Spanish antiques. Such was the case. A considerable number of good specimens of Hispano-Moresque pottery, mostly plaques, and some with fine copper reflections, were disposed rather high upon the walls of the outer room at Bucken's gallery, where the sale is to be held. Several were evidently mended, and, knowing the difficulty of obtaining good unbroken specimens, and the fact that to an artist a mended plaque is practically as useful as a whole one, amateurs will be shy of bidding for them. It should, however, be known that even fragments of this ware are of value. The decorations in most cases were animals, inscriptions, and very free and rude arabesques.

Much of the goldsmith's work was made for ecclesiastical use. A large Gothic custode, or monstrance, had evidently been patched up from an old chalice which was used as base and the open-work top of a monstrance of which the base had been lost. Of the works intended for profane use, one of the handsomest was a jewel casket in silver repoussé with tourelles at the angles, all four sides being formed by plaques with figures in relief and the cover surmounted by a little statuette of Diana seated. There were several curious pieces of jewelry, including some with enamelled settings, and some fine pieces of rock crystal, carved and engraved. Of tapestries there were several pieces of no great size but of striking Gothic design. The collection of stuffs and embroideries was very large, and included many valuable specimens of old cut velvet, silver and gold brocade, church embroideries and the like. Many costumes of the eighteenth century and earlier dates had doubtless served to clothe Mr. Escosura's models. Among the furniture, a small fauteuil for a child, of carved and gilded wood, with pink velvet cushion, and a small pair of bellows of buhl-work, catalogued as "carved wood," attracted attention.

Among a number of paintings "by the old masters" there were some of remarkable merit. The catalogue states that the owner vouches for the authenticity of these paintings, which include a "St. George and the Dragon," attributed to Raphael, a "Young Girl," by Velasquez, and a beautiful head of a Madonna, ascribed to Leonardo da Vinci. The collection certainly includes several very interesting specimens of various old schools, particularly of the Spanish and Dutch. A number of the artist's own pictures, such as used to find a good market in this country, were also put on exhibition.